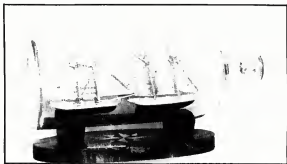




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JOURNAL OF THE SHIPS-IN-BOTTLES ASSOCIATION OF AMERICA



THE BOTTLE SHIPWRIGHT is the journal of the Ships-in-Bottles Association of America. Production and mailing are handled by unpaid volunteer members of the Association. The Journal is published quarterly and is dedicated to the promotion of the traditional nautical art of building ships-in-bottles.

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MEMBERSHIP in the Association is open to any person regardless of ability as a ship-in-bottle builder. For membership application, please write the Membership Chairman - Robin Lee Harris Freedman, 2425 North Fifth Street, Harrisburg, PA. 17110, USA. Annual dues are \$12.00 for both North American and overseas members.

ARTICLES and PHOTOGRAPHS for publication in THE BOTTLE SHIPWRIGHT should be sent to the Editor at 33 Mystic Ave., Tewksbury, MA. 01876, USA. Material which should be returned to the sender should be clearly indicated. Every effort will be made to safeguard such material but the Association cannot be responsible for possible loss or damage. The Editor may be required to modify articles or submissions within the context of the original to fit the format and page length of the publication. All of your articles will be welcomed. Deadline for submission is the second month of each quarter.

Jack Hinkley, President
Alex Bellinger, Editor
Robin Harris Freedman, Membership
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COVER and ABOVE - Models and scrimshaw by Otto Palmén. Appropriate to recent events are Otto's bone models of Cap submarines AMERICA and MERCHANTS. Although scrimshaw's a bit out of our line, the above example is of a ship in a bottle, with the legend on the back "A ship in a bottle, very fine, much rather would I drink the wine!"

THE BOTTLE SHIPWRIGHT

Volume 5, Number 1

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☆☆☆☆☆☆☆☆ NOTICES ON SHOWS AND EVENTS ☆☆☆☆☆☆☆☆

The Cape Ann Ship Model Club is sponsoring a model show at the Seafarer's Union on Rogers St. in Gloucester. For information, call (617) 283-9456. The exhibit will run from noon to 5:00 PM April 18th and 19th. Admission is \$1.00. To register, send \$1.00 and a SASE to Awards Committee, X Anthony J. Bertolino, 132 Base Ave., Gloucester, MA 01930 by April 15th.

The Columbia River Maritime Museum in Oregon will hold their 14th Annual Ship Model Competition on Saturday, May 18th. They can be contacted at 1792 Marine Drive, Astoria, Oregon, 97103. (503) 325-2323. Larry Gilsore is the curator.

Plans are progressing for our own SIB Conference! At this point it looks like Boston, hopefully for later in the summer. I'll keep you all posted.



Decals and patches for the Ships-in-Bottles Association of America are available from JIM DAVISON, 1924 Wickham Ave., Royal Oak, Mich. 48073. Please send check or money order.

The 4" embroidered patches are \$3.00 each and the 3" decals with easy-peel backing are \$1.25 each, or 2 for \$2.00.

FROM THE PRESIDENT

One of the unfortunate things about being a member of our Association is it is not too often we have the opportunity to meet each other in person. I have met fewer than a dozen of our members face to face, so it was with the greatest pleasure that early in February I fleetly met Alex Bellinger, our Editor, and Saul Sobroff, our Technical Operations officer, and their wives. This was a rare and treasured moment and in the short time we were together we talked Association, BOTTLE SHIPWRIGHT and had a social time. I know I came away having had a great experience. The point of all this is if you care to enrich your bottle ship experience, find another member or members and get to know them personally or by correspondence. The results can be very heart warming.

We're working on a get together, hopefully for later this year....keep an eye out.

Thanks to all of you who took the time and effort to drop the old Kai-Cho a greeting during this past Christmas season.

Look well at the Ralph Preston article in this issue. Ralph is a super bottler who has some of his work permanently displayed in the Mariner's Museum at Newport News, Virginia and the Coast Guard Academy in New London, Connecticut. He has also done a video tape and has an outstanding slide presentation of his remarkable work. Ralph, the Squire of Wisconsin, Vermont, coined the unforgettable phrase, with which he concludes every one of his letters...."HIY THE BOTTLE!"

Welcome aboard to those new members who have joined us recently. We hope you will contribute your knowledge about ships in bottles as well as gain some as well through your membership in our Association.

John

EDITOR'S NOTES

Meeting the great master himself, our old Kai-Cho, was not only a great pleasure and honor for me and a great chance to learn from his many years of experience, but also gave us an opportunity to compete against each other in a juried show. There was never any real doubt, and congratulations are in order for Jack, whose LIBERTY took first place for the SIG Category in the recent Constitution Museum Annual Juried Show. Compared to his work, I felt lucky to escape with second place.

We're fortunate to have some wonderful news and pictures from our friends in Japan in this issue. The accomplishments of the Japanese Association are certainly an inspiration. I also want to direct your attention to Ralph's article. These tweezers are very advanced and require a good shop to produce. But actually having handled and worked with a pair of these, I am very impressed with the sophistication of this tool, and possibilities of very advanced tools, for our work.

My sincere apologies for the delay in getting this issue out. It's kind of a one man show, and when the duties of family and employment call, they have a tendency to speak loudly and clearly! Every effort will be made to get us more back on schedule in '87.

Ally

News From the Japanese
Association of Ships in Bottles
a letter from Junzo Okado
President, J.S.I.B.A.

Preface

Mr. Okado organized the Japanese Ships in Bottles Association in 1978 and was inaugurated as their President. In 1981 he began publication of their quarterly journal, "Ship Bottlers". The Association regularly holds exhibits in the principal cities of Japan, including Osaka, Kobe, Nagoya and Tokyo, where they attract prominent national media coverage in TV and newspapers. They have now sponsored two International Expositions, in 1983 and 1985. Present membership is around 300.



NIPPON MARU - Y. Kikura 1986

"This year, because of the rise of the Yen the economy has declined and unemployment has increased. This has effected our membership in some ways and we have not been able to be as active.

"At the joint new works exhibition, held in July, there were only 82 models. But the members regained their presence of mind since the summer exhibition season and we were able to hold the local exhibiting tours in Moriguchi, Yokohama and Kobe. We felt these shows were necessary for recruiting beginners, discovering unknown builders and traditional techniques, as well as generally advertising the ship in a bottle.

"I could build only three kinds of models through this year. One is 'The Ship of KAMAKURA Era', which is the 'WA SEN' of about 800 years ago. 'WA' is an archaic Japanese word meaning Japan and 'SEN' meaning



Ship of Kamakura era - J. Okado 1986

ship. 'WA SEN' is a general term for a traditional Japanese ship. Since the sails at this time were straw mats, I wove hemp for this model's sail. But I only spent 12 hours for this work.

"The second model is 'KINKINSEI SEN'. It was a ship built about twelve hundred years ago. It was used as an envoy to China by the Japanese

sovereign of those days. The sail was woven out of bamboo and it took twenty hours to make this model's sail. I set thirty figures in this model, which are 10 mm high. The hair styles and costumes of these are the same as the period of the ship. I built three of these models. One was sent to the International Expo in Vancouver and another was presented to the mayor of Velpereisen by the mayor of Osaka.

The last one was 'TAKARA FUNE'. 'TAKARA' means treasure and 'FUNE' means boat. In Japan there is a folklore that Gods present an honest man a boat fully loaded with treasures. So we have a custom to decorate the picture or model of 'TAKARA FUNE' in the sitting room for the first three days in the New Year. The prototype of this model was an ornament which was made about fifty years ago. I built this in a bottle on a smaller scale. It is a traditional Japanese decorative ship



KENTOSHI BIN - Jiro Oada 1964

model and I spent three months looking for the same materials the original builder had used. It took 120 hours to make all the parts and the assembly required a high level of technique. After it was completed, many members applied to me to build it. To my surprise, there were 50 applicants. My house has been filled with members every Sunday for these past two months.

Our great senior, Mr. Needham, taught us about the 'puzzle model'. Our members take a great interest in thinking out the puzzle work. This puzzle work adds charm to the ship in a bottle. They have been doing rope work on the inside of the bottle's wooden plug, or putting bolts which move up and down there. They have also made moving paddle wheels or oars, driven by a small battery on the ship's deck, or put sidelights and lights coming through portholes with plastic tubes directing the light. Japanese builders will never forget Mr. Needham.

There are some members and foreign friends who are opposed to the use of these motors and plastic tubes. Of course, it is important to keep up the old traditions, but also necessary to try new possibilities. But most of the members try to build and vividly represent Western ships of the past and ones which exist now.

On the other hand, there is a decorative ship model which is truly characteristic of the Japanese traditional style. Until about a



It is a miniature in a wooden box T. Shinohara



6. YANIZAKI 1986

ship as they imagined it, in their own ways. They came to compete with one another in the beauty of their designs or complexity of the assembling technique. This lead away from the Western concept of the ship in a bottle, and this is how the traditional Japanese ship in a bottle was born and brought up. He recognises this as a regional outcome from the history of the ship in the bottle and most continues it as the traditional style today. At its' present state, it is very popular with our women members, who aim at creating a design which is more gorgeous and a more complex assembly every time. Many Japanese like such a model.

"With best wishes to you, your family and your members,

Sincerely yours,



岡田 隆三

Juno Okada



8. Terada 1986

TWEEZERS DESIGN

By Ralph Preston
Winoski, Vermont

TOOLS - "Man is a tool using animal - without tools he is nothing, with tools he is all." - THOMAS CARLYLE

I think Tom Carlyle overstated his case somewhat! I have to believe that humans are more important than their ability to manipulate tools, whether these are mechanical, electrical, optical, verbal or whatever. But this quote seemed appropriate to this section, I just wanted to temper it a little.

In my earlier SIF work I used two separate tools for manipulation - tongs for moving "heavier" pieces about and tweezers for the finer work of rigging and replacing smaller pieces. Subsequently, I attempted to combine the two into one tool, with less than surgical success. In the construction of the EAGLE I used small tweezers "piggy backed" on the tongs. Finally, I awakened to the fact that two tools were probably better than one, or that a set of the same basic design in various sizes would be best. In this first part, I will cover the smaller version, the tweezers, and the basic design.

One of the most important things was to maintain a constant mechanical advantage. When an effort is applied to the handle of the tool, a proportional effort should be realized at the working end, or "fingers" and this proportion should be nearly constant. For this reason, the "tails" of the fingers are curved. The curve is roughly circular, which keeps the mechanical advantage constant.

The net mechanical advantage of my favorite tongs is about 1.5 and of my favorite tweezers 1.8. I didn't arrive at these values by some mysterious calculation, but by trial and error - mostly error! When I built the earliest of these I had no idea what mechanical advantage was. By the time I started wondering about it a dozen or so of these tools were already cluttering up my workshop. Although the above values were taken from my favorites, I still try to improve on them.

I have avoided using spring loaded linkages since the force of the spring(s) mask the feedback of the forces from the fingers. The ones in the sawing parts always have a leading and following counterpart. This will best explained in the discussion of the actual tool.



FRAME - All metal parts are of stainless steel. The frame is made of 1/4" stainless tubing. The inside diameter must be large enough to allow a 3/16" pushrod to slide through it freely, but be careful not to use any thing with too thin walls - at least .030" thick. A slot is cut in one end, on center, about 3/32" wide and 1 1/4" deep. A 1/16" hole is drilled 1/8" from the end, only through the top.

Slot entire length 3/32" by 3/32" wide



HEAD Made of 1/4" round stainless, and slotted on the side to match up with the slots on the frame. The 1/16" hole is drilled through the top to line up with the hole in the top of the frame.

ASSEMBLING HEAD AND FRAME - Clean slotted ends of frame tubing and head. Put a coat of cold nail through the 1/16" holes to keep parts aligned while silver soldering together.

Avoid the temptation to use too much silver solder. If the parts are well cleaned and fluxed, capillary action will draw the solder into the parts and the excess is difficult to remove.

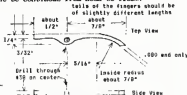
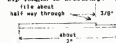
Now remove the slotted nail and drill out the 1/16" hole with a #42 drill. Use a



drill press for this as the hole must be well centered. Now finish the slots to .110". These must be continuous from head to frame.

FINGERS - Right and left fingers are identical except the tips are bent in opposite directions. Make these of 1/16" stainless stock, filed to a smooth finish to fit in the frame slot about .005". Be sure the tails are flat. These must slide freely in the slot without too much slop.

FINGER TIPS Made of 3/32" stainless round stock and bent after assembly. File about half way through for 3/8" of cam end. The finger tip length is arbitrary. The 2" wire is for small models and rig-



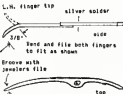
FINGERS

ging. If you plan to use it for riding alone, you may prefer a 1 1/2" length or even 1". The shorter the finger, the higher the mechanical advantage.

FINGER ASSEMBLY

Silver solder then filed down ends of the tips to fit as shown. File the inside curve of the tails smooth. The cam slides along this surface in closing the fingers. The outside curves will be filed later.

Dress the finger tips to match and file grooves near the tips with a jeweler's file.

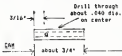


RIGHT HAND FINGER

File inside curve smooth. Cam slides along this surface in closing the finger.

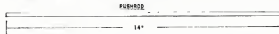
File outside curve later.

The tails of the fingers should be of slightly different lengths. In assembly there should be a little pressure between the rubber pads on the finger tips. The differing lengths will allow you to slip the tails into the cam one at a time!



SLIDER CAM(S) - The cam itself is 3/4" of 3/16" (outside dia.) stainless tubing. Again be careful not to use stock with too thin a wall - at least .030" minimum. Drill through 3/16" from one end, well centered, with a .090" dia. drill.

The **PUSHROD** is of 1/8" stainless round rod. This should fit into the cam. If not, file an end of the rod to suit. Silver solder the rod to the cam as shown, but not as far in as the drilled hole.



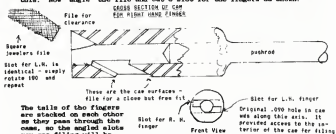
The **END BLOCK** is of 1/4" square stainless rod drilled through 1/8" on center. This is silver soldered to the opposite end of the pushrod and will be the means of attaching the motions of the lever or arm to the pushrod, cam and fingers.



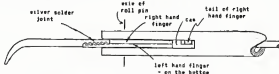
Now the tails of the fingers must be filed to fit the cam. The first step is to file out the cam to accept the ends (and only the ends) of the finger tails. Once this is achieved, the outer surfaces of the tails may be filed to fit the cam.

Use a jeweler's file to file out the drilled hole in the cam to a square hole about .085" on a side. This hole should be well centered.

Earlier use of a .090" drill should leave plenty of room to achieve this. Now "angle" the file and cut a slot for the fingers as shown.



The tails of the fingers are stacked on each other as they pass through the cams, so the angled slots you are filing will be skewed. I have traditionally put the right hand finger on top and the left on the bottom. This is, of course, arbitrary.

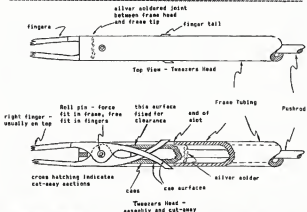


Side View - Tweezer Head

File through the respective slots until the tips of the tails just barely "peek" through. The fit should be free but not sloppy.

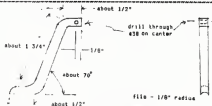
Now the idea is that each tail has a "leading" and "following" cam. The pushrod moves the finger in response to the movement of the arm. Temporarily assemble by inserting the finger tails in the pushrod cam through the slot in the frame. Hold the assembly together by dropping a small nail or brad through the hole in the frame.

You filed the very tip ends to to go through the cams. Now provide movement of the finger by filing the outside curves of the finger tails. Once a region fits, file it no more! Continue until you have sufficient movement. Usually, the end is somewhat thicker than the middle section, giving the finished tail a somewhat "club footed" appearance. A little dye from a felt tipped marking pen will aid in discovering the regions that bind, as the movement will scrape away the ink in those areas.

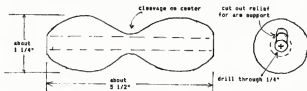


HANDLE AND ARM - This is made of five pieces - the ARM, the ARM SUPPORT, ARM RING, STOP and HANDLE. All are made of 3/16" stainless rod stock except the handle itself, which is turned hardwood.





ARM SUPPORT



HANDLE - made of hardened

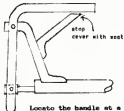
ASSEMBLY - Slide the wooden handle onto the frame but keep it loose on the tubing until the rest of the assembly at this end is complete. The set up below is a good time to determine the exact location of the end block on the pushrod. With the cam in mid position the arm should be at a right angle to the pushrod.

Silver solder the end block to the pushrod and drill through on center with a #35 drill.



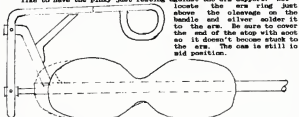
The pushrod should rest against the lower surface of the frame tubing. Use the arm as the fixture to get the correct spacing of the holes in the arm support and pushrod. Hold the arm support, pushrod and arm in place by dropping nails in the holes.

The arm support should fit snugly against the frame tubing. You may have to bend and/or file it to fit. Now silver solder the arm support to the frame. The pushrod should move freely. If it rubs against the frame tubing, file out the point of contact in the frame.



With the cam still in aid position silver solder the stop to the arm support. For final adjustment you will have to saw or file some material off from the stop. This is analogous to the sailor who said "if a rope's too short, you can always splice it, but if it's too long, you can't do anything about it!"

Locate the handle at a comfortable position on the frame. I like to have the pinky just resting against the arm support. Now



locate the arm ring just above the cleavage on the handle and silver solder it to the arm. Be sure to cover the end of the stop with spot so it doesn't become stuck to the arm. The cam is still in aid position.

Don't spray handle in place until silver soldering is complete

Now saw and file away at the stop until the pushrod will go to the rearmost position. At this point the finger tails should just peek out of the slot in the frame.

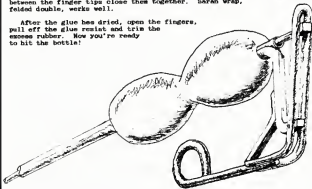
Finally, you can press in roll pins in the holes in the arm and in the fingers. I don't like to do this until all the soldering is done. Heat ruins roll pins. Use a .100" dia roll pin - the specified hole sizes are compatible with this size roll pin.

Now locate the frame tubing with epoxy at the rear end and push the handle back, into a comfortable position.

Now that the fingers are installed, again dress with a file to be sure they mesh. This can be done with a double faced file, such as an automotive ignition file. Groove with a jeweler's file. I like to attach thin rubber surfaces between the points of contact. A dentist's rubber dam or a balloon supplies good material. Synthetic rubber should last longer. Tie a couple of turns of monofilament nylon (usually "invisible thread" is a monofilament nylon) in the grooves. I use "super glue" to attach the rubber tips. Super glue does not hold well to porous materials, but the nylon is non-porous.

Wet the faces of the finger tips with glue and press the rubber in place. Be sure the grooves with the nylon in them are filled with super glue. Being a material that will resist the glue's action between the finger tips close them together. Saran wrap, folded double, works well.

After the glue has dried, open the fingers, pull off the glue resist and trim the excess rubber. Now you're ready to hit the bottle!



FROM JACK'S WORKSHOP
by Kai Cho Hinkley
Coraspolis, PA

Last Fall, I set about to bottle a fantasy I have had for some time. I got a rectangular Bombay Gin bottle and put a Kai-Cho Keri-cature in it. First, there is a paddlewheel river tow boat with the unlikely name of YENITOOP ('bootinky' spelled backwards) on her sides and transom. Her stacks are mounted slightly askew (cartoon style) and the splash guard on her boiler deck carries the legend KAI-CHO BARKER LINES. Her paddlewheel is turning up a white-water wake and cotton above the paddlewheel represents the spray. Strangely enough, this has elicited several remarks of admiration - imagine anyone admiring fake spray or mist. She has the Stars and Stripes flying proudly from her verge (the last or aftermost mast). The verge itself is gold tipped and carries the running lights, one above the other.

Moving forward and directly before the steamer's bow is a red barge with a small bottle containing a Baltimore clipper. This deckload is secured to a pallet and glued to the barge's deck. To port of this barge is another red barge carrying a cargo of coal, which was made by mixing sawdust into black paint.

Ahead of these barges is a third barge with small, round dark brown objects on the deck. Each of these is secured to a pallet and shored up with four timbers. These are my gallstones, which I had removed a year or so ago.



Beyond the YENITOOP is a green shoreline with foliage and a scattering of houses. On the opposite shore is more green, with a small sign on a stake reading POISON IVY (a throwback to my cartooning days). Near the shore in the blue river there is a log, partially debarked, with my I.D., HINKLEY '88, inscribed on it. And that is how you spend five days. I adopted a cartoon motif as I didn't think my gallstones would fit anywhere else.

I have just gotten around to building ships set in the bottle vertically, as in Don Hubbard. This two masted schooner was my second effort, a Friendship Sloop being the first. I built her for my daughter's

father in law for Christmas. Below her on the rigging stand are aluminum cups from Chrystal Lite drink mix. These are used to hold the rigging threads which hang down in an attempt to keep them from tangling too much. The small sized alligator clips attached to the threads provide tension where required. Each thread carries a small label at the end to identify it. The hull is held to the rigging stand with twist tie rather than a screw or being glued in place.



The ship was rigged in the Japanese fashion with the rigging passing through holes drilled in the masts so that the masts would slide down the rigging and finally come to rest in holes drilled in the deck rather than through the use of mast hinges. I found this method to be very difficult and time consuming when it might appear to be. I made fairleads so that all the threads to be cut would be at the tops of the masts and I would not have to risk cutting the rigging by trying to cut threads lower down on the masts.

There are three lower shrouds and a topmast shroud on each mast. The lower shrouds were combined into a single thread at the doublings of the mast and were passed through the fairlead at the mast head. The topmast shrouds passed through holes drilled in the mast. On the foremast there was a forestay which led through the foremast and over the top of the main topmast and then upward. The jibstays were combined into one thread at the doublings which passed through the foremast at the doublings and upward through the fairleads.

The sheets, from boom to traveller, gave me fits. One end was tied off to a tiny ring on the deck I'd made, then over the boom, down



through a hole in the deck and finally upward to the cock of the bottle. The idea was that as the mast slid down the rigging I could take up on the sheet thread and have it ready in place when the mast heel arrived at the hole in the deck. These sheets caused me a great deal of grief. Although I finally got them into proper position, I am going to have to find a better way.

Just at the base of the left hand support you will see a cross shaped pin. When pulled, this allows the base to revolve on a "lazy susan" ring attached to the base. By dropping the pin through any one of the number of holes drilled through the top of the stand, I can work on my ship at almost any position without having to move the entire stand. The photo of the stand also shows the clutter in which my works are created. (7) As some waf once said, "All of our tools end up within six inches of that upon which we are working". Too true.

WHO, WHEN, AND HOW

by Bob de Jongste
The Hague, Netherlands

We have not the slightest idea who the first sailor was (if it was a sailor!) who put a ship in a bottle. The question has been raised many times before and even in the Editor's Notes of "The Bottle Shipwright" 1986, Vol. 4 No. 4, the issue where the question is raised again by Brian Coney. Well, the only thing you can do in such a case is try to find an acceptable answer.

I wrote an explanatory letter to all religious museums in the Netherlands and to a few in Spain and am now waiting for their answers. I even wrote to the Vatican Museum!

I already got a few answers and a few requests from them. Some wrote saying they knew nothing about this specific subject but if I knew details about it, would I be good enough to share my knowledge with them? Of course, I will do so.

A very remarkable answer came from the curator of one museum in Holland. He said they had a very beautiful bottle with a Descent from the Cross. It was placed on a magnificent carved wooden pedestal. However, on closer examination, it proved to be a bottle from which the bottom had been removed, so the bottle was in fact nothing more than a glass dome!

It is known that in Southern Germany, in Allgau, people built religious and profane figure-groups in bottles. Museums have bottles with Adam and Eve, The Descent from the Cross, Noah's Ark, scenes from the stories, etc. The further South you went (Catholic) the more religious groups were made. More to the North (Protestant), you can find the profane scenes.

I have contacted a few people and museums in both Germany and I sincerely hope to get some more satisfactory answers. You will be the first to know!

Alfred Provencher's CUTTY SACK

by Alex Bellinger

From time to time members have written in about some work or activity they are doing, but are reluctant to give many details for fear of sounding like they are "blowing their own horn". Well, there's a old phrase, "If you don't blow your horn somebody else will use it for a spittoon!"

Because business brought me up to Lewiston, Maine regularly, it was simple to drop in and visit a fellow SIBAA member, Alfred Provencher. Alfred is a retired welder who was born in Portland, Maine, and fought



in Italy in the Second World War. He has been an avid maritime enthusiast, building models and collecting books and other information about ships and the sea. He has been an SIBAA member for some years.

On my visit, Alfred showed me a fine model of the CUTTY SARK he had made from Peter Thorpe's Secrets of Ships in Bottles. He had prepared a "pinch" type triangular bottle for it and had included a miniature lighthouse inside, complete with a working light. Unfortunately, he couldn't convince the little clipper to make the passage down the neck, so there she sat, all ready, on her workstand, sheltered from the dust with a piece of plastic.

After looking her over and the bottle over, and once testing the collapse of the sails, I was convinced CUTTY SARK could make it to her intended home, but didn't have tools with me at the time. On the next visit, I brought the travelling tool chest and with Alfred's permission, settled down to try my luck. Fortunately, for the sake of my reputation and our friendship, my luck held and an hour later the clipper was set up on the putty sea. This may sound like trying to take credit for completing another's work. If there is credit for this incident, it actually should go to the Association we have. If it wasn't for this, we wouldn't have met, Alfred's CUTTY SARK might still be on her workstand and I never would have had the chance to bottle a fine clipper I didn't have to build!



FROM THE MEMBERS

BILL JOHNSTON, Langhorne, PA, is presently working on a model of the barkentine GAZELA, Philadelphia's tall ship. He recently went down to see her, camera in hand, only to find her closed to visitors. He happened to mention he was building a model of her for a bottle and that was the magic word... "The red carpet was rolled out and I was given a conducted tour of the old ship." Bill is the editor of Ships and Ships, the Penna. Delaware Valley Wood Carvers Association newsletter, and suddenly neglected to mention his winning a first place for his Ship in a Bottle at the Middletown Grange Fair last fall.

New member CHARLES A. HAND, Charleston, S.C., has a forthcoming article on ships in bottles in SCALE SHIP MODELER. It should appear between now and mid '87. Charles does design work at a naval shipyard and bottles models of the ships he works on there, usually for someone on the ship. His article covers what he calls "simple" models of a nuclear submarine and aircraft carrier.

RALPH FRESTON, Wincooski, VT, writes of the growth of interest in ship bottling in Vermont. Membership in that state has roughly doubled for the past few years. Based on this he estimates a Vermont membership of 8,388,608 in a mere 20 years. Since the population is currently only 5,000,000, the state has a lot to look forward to!

FRANK SKURKA, Seaford, NY, who recently underwent an operation on his heels, writes he will probably be in drydock for another month. This has limited his SIB work and he put his current project, the Baltimore Clipper SWALLOW, aside, but did manage to finish a model of the pilot schooner KATY for his older daughter for Christmas. He has also been building another pilot schooner, the SWIFT, for his other daughter, and hopes to see this finished soon.

Frank is keeping the Long Island Chapter of SIBAA going and resumed meetings in the first week of March.

DON HUBBARD, Coronado, Calif, our founder, writes with a variety of news. It was in this letter he brought attention to Bill Johnston's prize. He and JACK SINKLEY have been in touch with a lady who found an old SIB possibly made by a very famous American statesman. More on this as the mystery unfolds (and the photos arrive!). He also enjoyed a visit from GEORGE FINTNER last fall. Determined to see a spirit of humor stay with SIBs, he enclosed a couple of his famous livericks:

A BASTY SHIP BOTTLEK NAMED WHIGS,
MADE HIS SPARE OUT OF GREEN WILLOW TWIGS.
AND THOUGH IT'S BEEN DOUBTED,
THE DOGONE THINGS EFFORTED,
AND CHANGED ALL HIS KETCHES TO BRIGS!

AN EXPERIMENTAL SHIP BOTTLEK NAMED ORD,
TRIED BUILDING A SHIP IN A GORD.
BUT AFTER HE'D SLITHERED,
THE SHIP IN - IT NITHERED,
AND TRAPPED ALL THE SEAMEN ABOARD!

STU RANG, Panama City, FL, writes with a kind note of apology for being out of touch for some time. He's been sailing as Master of the 60,000 DWT U.S. flag bulk carrier MV OMI SACRAMENTO, which unfortunately does not leave his much time for bottling.

HARRY POPALL, Rueschheim am Main, Germany, sends seasonal greetings and wishes for a good New Year, along with the news he is building the famous bark GORCH FOCK. Afterwards, he may build a bark for friends in Greece. He says the people on the island of Crete don't know this kind of modelling. Apparently, Harry wants to see this corrected.

A special message from CHRIS NAIN, our ship bottling friend in India:

"This year I am not sending any individual cards because I am not keeping good health. I had a heart attack in July and an operation in October. So I am in the recuperating stage and am not really fit. So I haven't done much building lately either.

"I would like to wish through THE BOTTLE SHIPWRIGHT all those who write to me my apologies and also wish them a Happy New Year and New Year. I will come out of it soon and in July '87 I will retire.

"I shall be grateful if you can convey my greetings to all."

Chris Nain
ASC Centre South
Bangalore, 560007
INDIA

WELCOME NEW MEMBERS

Jack Arnold Jr., Hunt Star Route, Box 206-A, Ingram, TX 76026
Leslie Bauer, 819 E. Riverchills Dr., Temple Terrace, FL 33617
Anthony Boer, 8540 - 47 Avenue N.W., Calgary, Alberta, CANADA T2B 1Z9
Maurius H. J. Houchangia, Via P.A. Saccardo, 5, 35100 Padova, ITALY
Jesper Krumann, Knastebjergvej 4, 5980 Marstal, DENMARK
John H. Liscomb, 58 Heritage Hill Rd., Terrytown, NY 10591
Robert G. Miller, 428 Heron Rd., Clearwater, FL 33546
Guy Montefinese, 616 N. Brainard Ave., LaGrange Park, IL 60526
Donald Elliot Pardi, 610 SW 38 Terr., Ft Lauderdale, FL 33312
Richard Pierce, 16 Clapboard Hill Rd., Green Farm, CT 06436
James A. Potter, 3765 W. Warbler St., Leontio, FL 32681
Deen M. Spere, 2123 Marchantville Ave., Pennsauken, NJ 08110
Richard Albert Walton, 2431 El Cajon Way, Oxnard, CA 93035
Justin Ziser, 147 E. 37th St., New York, NY 10016

ADDRESS CHANGES

James B. Mahon, 5136 North 33rd St., Arlington, VA 22207 (after April 14th)
John R. Rasmussen, 469 Wharton St., Hampton, VA 23666

BOTTLE EXCHANGE

This is an idea of PAUL STAUNTON's, Port Dufferin, Nova Scotia, DOJ 280. Paul himself is looking for a clear five gallon water bottle, the kind that were used for water coolers. New ones are either blue or heavily ribbed for added strength.

Sources for Laboratory Flasks - Thanks to Tom Metterfis and Bill Stamps for the following addresses:

Fisher Scientific, Springfield, N.J. 07081. Bill recommends asking for either the 1000 ml or 2000 ml ring flasks. The 1000 ml is good for the average 3" model.

RJM Laboratories, (1) P.O. Box 899, Santa, CA 92071 - catalog free.

Bagenow Laboratories, 1302 Washington St., Manitowoc, WI 54220 - catalog \$1.00.

National Scientific Products, 216 Mountain Rd., Seymour, CT. 06483 - catalog \$4.00.

DFW Chemical, 2125 S. Great Southwest Pkwy, Suite 101, Grand Prairie, TX 75051 - catalog free.

Scientific Chemical & Laboratory Equipment Co., 6010 Northbelt, Suite 701, Humble TX 77396 - catalog free.



HET 26 GEbruik geeft voldoende
spanning op de wanden der fles om de inhoud vast te houden

Het naar het gebruikte
gaten in de fles zijn zo klein dat de inhoud niet kan lekken

Bob de Jongste sends this news - "In Holland, you find on important street corners large metal bins where people can dispose of their empty bottles and glassware. The bottles go back to the glassworks and are used as raw material in a recycling process.

"Some of our older retired members sit on a bench in the sunshine waiting for someone with a beautiful bottle, and it brings results. Many a fancy bottle has been collected that way!

"I follow a quite different method which works perfectly too. From time to time I visit a small pub not far from my home. I gave the pub owner an 3 nested bark in a bottle and he lets me put a sticker on those bottles he should hold for me when empty. I have done the same thing in a restaurant in a tennis court and it works.

"I enclose a photostatic copy of a government poster about the second use of products - a ship in a bottle and a wooden shoe. Can we get better advertising?"

Bob de Jongste, Van Boornbeekstraat 13, 2582 RA 's-Gravenhage, Nederland

HELP WANTED

LOU FANDOLFI, 66 Stewart St., Elmont, N.Y. 11003, is looking for good plans for a Chinese junk.

GEORGE KAISER, 23 Mermaid Ave., Winthrop, MA, 02152, is very interested in any information on the vessel depicted in last month's issue, JOHN FITCH, by C.L. BRADLEY. All he has found is an old print on her.

BILL WESTERVELDT, 2206 Green Haven Way, Hamstead, MD 21074, has been building a collection of models using a piece of wood from the original ship. So far he has eight samples, with letters of authenticity and has made two models, including the PRIDE OF BALTIMORE, pictured here. He would be interested in finding more such samples, if they can be authenticated. He is also interested in hearing from other members what they charge for models and how they arrive at the price.



PARKER LENNY, Fort Dover, Ontario, Canada N0A 1N0, has just gotten an order for a 12 metre boat and could use a three view lay out, if anyone's got it, of the recent America's Cup winner and any good pictures of her.

SHIP IN BOTTLE EXCHANGE

The trouble with this idea became clear from correspondence this past quarter - too few models. After publishing AL DALY's dilemma, having built some 25 models, but now owning none, several letters came in describing the same problem. JIM BECKMAN, who proposed reviving this, admitted that he only has 4 of the 40 he has made.

PAUL STAUNTON has proposed a way out of this. He will donate a model to get it started. All members interested in exchanging models send Paul \$1.00. Names will be drawn out of a hat and Paul's model goes to the member whose name is picked. The winner then is responsible for making the next model and participants in the raffle then send \$1.00. Thanks to Paul's generosity, we can get this started. I have already sent Paul my dollar. If no one else participates, it will be the cheapest ship in a bottle I ever get!

JACK HINKLEY and PETER DOLPHIN have worked out their own crazy way to exchange models, based on the Cup Race. If Australia won, Jack was to make a model for Peter and if America won, Peter was to build one for Jack. Says Jack, "He'd better be whittlin'!"



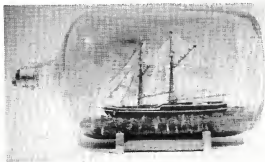
Clipper Ship RAINBOW, by Bill Wenzelin
Fort Pierce, Florida



An unusual model by Hans De Haan, Soest,
Netherlands, for his infant daughter



Another work by one of the
the members of the Japan-
ese Association, T. Shino-
hara (see article in this
issue, pages 3-6)



Gloucester Fishing Schooner by Ruth Gorman, Deux Montagnes, Canada